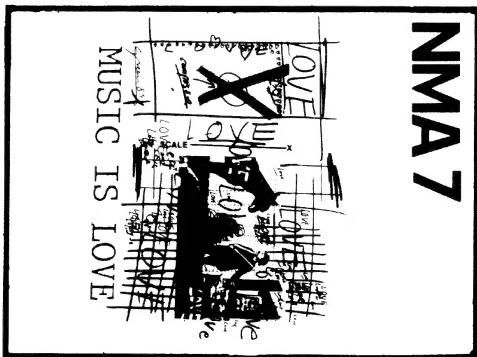


# NMATAPES 7

\*Dolby



## Side 1

- The Long and the Short of it (excerpt)  
Ernie Althoff & Graeme Davis
- The Cambridge Whistler (1)  
Ernie Gallagher
- Polyphonic Variations  
Greg Schiemer
- Liapatyenna  
Ron Nagorcka
- Instrumentum Diabolicum (excerpt)  
Jon Rose
- The Cambridge Whistler (2)  
Ernie Gallagher

## Side 2

- Regarding Faustus (excerpts)  
Helen Gifford
- Arcade I  
Keith Humble
- The Warriors (excerpt)  
Percy Grainger

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NMA Publications

## Side 1

### Ernie Althoff & Graeme Davis The Long and the Short of It

An excerpt from a cassette re-corder work in which attacks and decays from notes played on little instruments were removed by the pause control as they were loaded onto three loops all playing at different speeds. Performed at the Clifton Hill Community Music Centre in April 1980.

**Ernie Gallagher**  
**The Cambridge Whistler**  
Version for two off-centre records.

**Greg Schiemer**  
**Polyphonic Variations**  
Graeme Leak - MIDI Percussion

Always responsive to the player, the Machine improvises isometrically related polyphonic lines. At one extreme, these lines are rhythmically more coherent; at the other, they tend towards rhythmic disintegration. The machine is a composition process which reciprocates as the performer intuitively responds to its textures.

**Ron Nagorcka**  
**Liapatyenna**  
The title is a Tasmanian Aboriginal word for the crescent honey-eater, whose song is explored in the piece. The 'instruments' are all derived from that source with a sampler and are tuned in just intonation.

**Jon Rose**  
**Instrumentum Diabolicum**  
Opening section of a larger work for radio, realised in 1989.

**Ernie Gallagher**  
**The Cambridge Whistler**  
Version for multiple off-centre records.

## Side 2

### Helen Gifford Regarding Faustus

Music theatre for tenor, chorus and ensemble - an adaptation for Robert Gard of Marlowe's *The Tragical History of Doctor Faustus* (1592). Five excerpts from the last half depicting stages in Faustus' downfall after having attained the highest power.

**Keith Humble**  
**Arcade I**

A controlled improvisation, this is the first of an exploratory series of works which culminate in the fully scored *Arcade V* for orchestra. It is also a good representation of Humble's preferred working method: composer/performer collaboration.

**Percy Grainger**  
**The Warriors - Music to an Imaginary Ballet**

In 1913 Thomas Beecham asked Grainger to write a work for Diaghilev's Russian Ballet, Beecham to provide the scenario. WWI interrupted these plans so Grainger devised his own theme of war. Scored for large Orchestra, 3 grand pianos (also played with mallets) and offstage brass. Final half of the piece.

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